ANTIQUITIES OF TREVES.

HOUSE NEAR THE PORTA NIGRA.

ANTIQUITIES OF TREVES.*

HAVING spoken so fully on the principal, or at least the most perfect, Roman antiquity in Treves, in our previous paper, we shall now take a more rapid view of the other erections of the same period, with which this ancient city abounds.

The palace of Constantine is the popular name bestowed on one of the most interesting of these remains. It is built entirely of the ordinary flat Roman tiles, which have a singular effect when used in the construction of so large a building. The mortar between them is of great hardness, composed in the ordinary Roman method, with pounded tile scattered through it, and which renders their buildings all but indestructible. It measures 97 feet in height, and 225 feet in length. It had originally a tower at each angle, but one of them is now down. When perfect, the front was pierced from end to end, with two rows of open, round-headed arches, one above the other; those of the lower tier encircled with two concentric ranges of brick voussoirs, the upper with three. In the tower were likewise similar apertures, disposed in the same manner; but all of them, in later times, have been filled up, and small square windows inserted in them, of the fashion adopted at the end of the 17th century, when the building was converted into an electoral palace. At that time the greater part was destroyed, leaving only now standing the western side of the building, with the north-eastern semicircular tower, it having originally been a quadrangular erection with similar towers at the angles.

* See p. 14, *ante*.

Since the occupation of Treves by the French, it has been used as barracks, into which they had converted it. It is now, however, undergoing renovation, and restoration to something like its original purity. Workmen are busily engaged in clearing away the modern additions, and we were agreeably surprised at finding bricklayers employed in pounding tiles, to work in the mortar necessary for the restorations in the style of the older work. It is now said to be the intention of the King of Prussia to convert the building into a church for Protestants.

The Thermæ are close to this building, and it has been doubted whether they may not have been originally all one; indeed the palace just described has been called by some writers a mere covered entrance to them, the large open arches all round being a shelter for promenade. Others call it a hippodrome, a basilica, a hall of justice, and a hall of commerce. The thermæ themselves are doubted, and by some called a theatre. It is not easy to describe them in their present ruinous condition, except as a grand mass of building, imposing in decay, and offering much to reflect upon and study.

The Amphitheatre, about which there can be no conflicting opinion, is constructed on the side of a hill, so that the slope on one side forms one-half of the embankment upon which the seats were placed. The seats are now gone, and the building a mere wreck, but the wall is perfect round the lower area, and the trench dug beneath it in the slaty rock, which forms its floor. The entrances are still perfect enough to comprehend those devoted to carriages and horsemen, and those used by foot passengers. The length of the amphitheatre is 219½ feet, its breadth in the centre 155 ft. The whole of the neighbourhood contains traces of Roman work, and is worth exploration.

Besides the bridge, the foundation of which is Roman, there is also in Treves two great square towers, said to be the work of that people, one in Diedrich Strasse, the other in *La Cour de la Regence*. The small windows in them are separated by a pillar. They have been believed to be towers of the original Roman wall, but it is now doubted whether they are older than the ninth or tenth century.

The substructure of the cathedral is Roman, and a careful observer may detect much that is of that age in its walls, as well as some capitals evidently of the same period, imbedded in the more modern masonry of the choir. In the screen at the sides, some interesting discoveries have been made of capitals, ornamental arches, and figures of saints, the work of the twelfth century. All these are particularly curious, as they show the use of *colour* at this time; for the various ornamental enrichments of the arches and capitals are painted in various tints.

It is not in our plan to give a detail of the other churches within this interesting city or in its immediate neighbourhood. We may say, that the artist, architect, and antiquary will all find abundance to occupy their attention. The ancient cross in the market-place is, however, a conspicuous object, and which tells you in good Latin, "Henricus Archiepiscopus me erexit," in the year 958. Opposite this cross, in the street leading to the cathedral, is the old Hotel de Ville, now an inn, and known as

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